

# SIX GRANDS TRIOS

## Concertants

pour

Pianoforte Violon et Violoncelle

DEDIES A SON AMI

AMÉDÉE ARDISSON

PAR

Ant. Reicha.

. OEUVRE 101, LIV. 1.

1 en  $\text{E}^{\flat}$  b majeur.

2 en Ré mineur.

3 en Ut majeur.

4 en  $\text{F}^{\sharp}$  a majeur.

5 en Re majeur.

6 en  $\text{L}^{\flat}$  a majeur.

Pr. 3, 30. R.

MAENCE

chez B. Schott, fils Éditeurs de Musique de S. A. R.  
le grand Duc de Saxe

Propriété des Éditeurs.

2154, 2155  
N<sup>o</sup> 2156, 2157  
2158, 2159

M312  
R 245C

Reicha



## AVERTISSEMENT.

En composant ces Trios je me suis proposé de marier les trois instrumens de manière à ce qu'ils n'en fassent, pour ainsi dire, qu'un seul, et dans cette réunion de rendre intéressant chacun d'eux autant que possible. La partie du Piano ne peut y briller exclusivement. D'après le plan de l'Auteur elle a dû souvent servir d'accompagnement soit au Violon, soit au Violoncelle, soit aux deux instrumens chantant ensemble: c'est pour cette raison que le Piano n'y devient tout-à-fait intéressant qu'en s'unissant aux deux parties. Il ne faut donc pas juger du mérite de ces Trios par le Piano isolément pris.

Quant à l'exécution de ces morceaux il faut (après avoir étudié séparément chaque partie) les répéter soigneusement pour s'entendre; ne point couvrir un instrument par les deux autres lorsqu'il chante par excellence, ou doit prédominer.

Le grand mérite de l'exécution consiste en ce qu'on sente et devine les intentions de l'Auteur, pour l'indication desquelles il n'existe pas de signes.

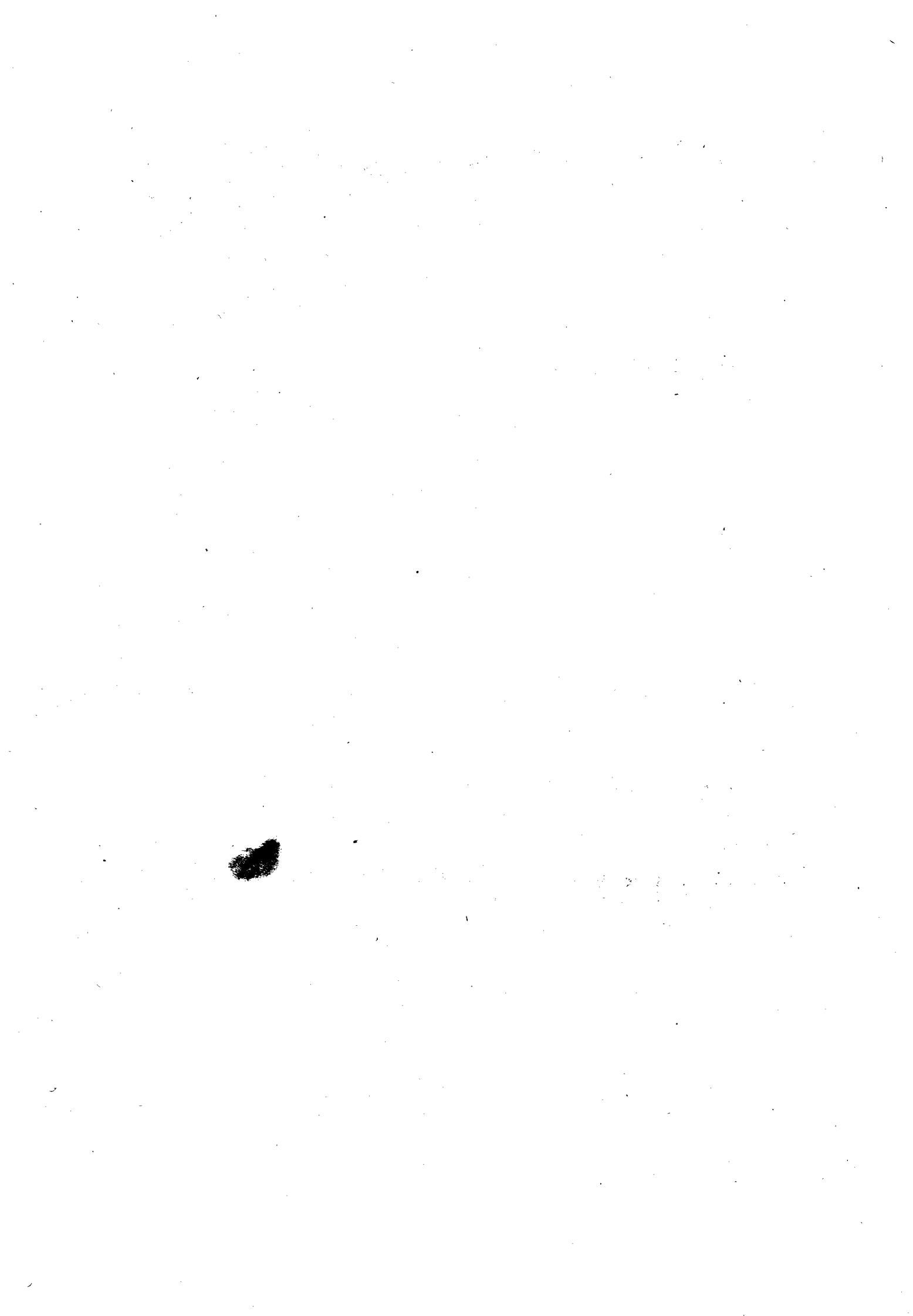
ANT: REICHA.

## VORBERICHT.

Meine Absicht war, indem ich diese Terzetten schrieb, die drey Instrumenten so zu vereinigen dass sie, so zu sagen, nur ein einziges bildeten, und, in dieser Verbindung, jedes so wichtig als möglich zu machen. Das Piano-forte kann demnach nicht ausschliesend hervorstechen: Nach meinem Plane musste es öfters der Violine, oder dem Violoncell, oder beyden zugleich, zur Bekleidung dienen. Nur in der Vereinigung aller drey instrumenten kann das Piano-forte interessant werden, und nur so können gegenwärtige Trios beurtheilt werden.

Die richtige Aufführung dieser Stücke mag folgendermassen bezweckt werden: Man studiere sie erst dann *miteinander* ein — um gegenseitig über die wahren effekte überein zu kommen — wenn die schwersten Sätze jeder Stimme *einzeln* durchgesehen sind, und sehe dabei vorzüglich darauf, die singenden und hervorgehobenen Stellen eines Instruments nicht mit den beyden andern zu verdunkeln. Das Talent eines Virtuosen besteht vorzüglich darinn, die feinern Absichten des Autoren, für welche es keine Zeichen gibt, zu fühlen und zu errathen.

ANT: REICHA.



$\text{♩} = \text{Maelzel 88 ou 0, 46 Centres}$

PIANO.

A: Reicha, op: 101.

1

TRIO 1<sup>mo</sup>

LENTO.

First system of musical notation for Trio 1<sup>mo</sup>. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a continuous eighth-note pattern in the right hand and a simpler accompaniment in the left hand. A dynamic marking of *ff* is present at the beginning of the first measure.

Second system of musical notation for Trio 1<sup>mo</sup>. It continues the eighth-note pattern in the right hand and the accompaniment in the left hand.

Third system of musical notation for Trio 1<sup>mo</sup>. It continues the eighth-note pattern in the right hand and the accompaniment in the left hand.

Fourth system of musical notation for Trio 1<sup>mo</sup>. It continues the eighth-note pattern in the right hand and the accompaniment in the left hand.

Fifth system of musical notation for Trio 1<sup>mo</sup>. It continues the eighth-note pattern in the right hand and the accompaniment in the left hand.

Sixth system of musical notation for Trio 1<sup>mo</sup>. It concludes the piece with a final cadence. A dynamic marking of *ff* is present at the end of the first measure of the system.

Z. (7)

Allegro  
assai.

54

ff

ff

ff

3

2

ff

ff

8va alta.....

loco.

3

4

4

First system of piano music. The treble staff begins with a whole rest marked with a '1'. The bass staff starts with a whole note chord (F, A, C) marked *ff*. The system contains four measures of music, featuring rapid sixteenth-note runs in both hands.

Second system of piano music. The treble staff has a whole rest in the first measure. The bass staff continues the rapid sixteenth-note runs. The system concludes with a triplet of eighth notes in the bass staff marked *f*.

Third system of piano music. Both staves feature continuous sixteenth-note patterns. The treble staff begins with a triplet of eighth notes marked with a '3'.

Fourth system of piano music. The treble staff includes trills (tr) over the first two measures. The system ends with a triplet of eighth notes in the treble staff marked *ff*, while the bass staff has a whole note chord.

Fifth system of piano music. The treble staff features a triplet of eighth notes marked with a '3'. The bass staff consists of whole note chords. The system ends with a triplet of eighth notes in the treble staff marked *ff*.



PIANO.

5

The first system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a continuous eighth-note melody in the treble clef, with a crescendo marking 'cres' above the staff. The bass clef contains a series of chords and single notes, including a triplet of eighth notes in the final measure.

The second system of musical notation for piano. It continues the piece with a grand staff. The treble clef has a melody starting with a forte 'f' dynamic. The bass clef features a more active line with eighth and sixteenth notes. The system concludes with a half note in the bass clef.

The third system of musical notation for piano. The treble clef contains a series of chords and a melodic line. The bass clef has a steady eighth-note accompaniment. A forte 'f' dynamic is marked in the middle of the system.

The fourth system of musical notation for piano. The treble clef features a series of chords and a melodic line. The bass clef has a steady eighth-note accompaniment. The system ends with a half note in the bass clef.

The fifth system of musical notation for piano, which is the final system on this page. It continues the piece with a grand staff. The treble clef has a melody with a forte 'f' dynamic at the end. The bass clef has a steady eighth-note accompaniment. The system concludes with a double bar line.

V. S:

fp  $\overline{\sigma}$

3

fp  $\overline{\sigma}$

fp  $\overline{\sigma}$

fp  $\overline{\sigma}$

fp  $\overline{\sigma}$

PIANO.

7



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth-note runs, some beamed together, and rests. The lower staff is in bass clef with the same key signature, featuring a series of eighth-note runs and rests.



The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of eighth-note runs, some beamed together, and rests. The lower staff is in bass clef with a key signature of two flats, featuring a series of eighth-note runs and rests. The system concludes with a key signature change to three sharps (F#, C#, G#).



The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It features a series of eighth-note runs, some beamed together, and rests. The lower staff is in bass clef with a key signature of three sharps, featuring a series of eighth-note runs and rests.



The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It features a series of eighth-note runs, some beamed together, and rests. The lower staff is in bass clef with a key signature of three sharps, featuring a series of eighth-note runs and rests.



The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It features a series of eighth-note runs, some beamed together, and rests. The lower staff is in bass clef with a key signature of three sharps, featuring a series of eighth-note runs and rests.



The sixth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It features a series of eighth-note runs, some beamed together, and rests. The lower staff is in bass clef with a key signature of three sharps, featuring a series of eighth-note runs and rests. The system concludes with a key signature change to two sharps (F# and C#).

z. (7)

This page of piano sheet music consists of six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff of the system contains a melodic line with a forte (*f*) dynamic marking. The second staff contains a continuous eighth-note accompaniment. The second system continues the melodic and accompanimental patterns, with a forte (*f*) dynamic marking in the second staff. The third system features a change in the key signature to two flats (Bb, Eb) and continues the melodic and accompanimental patterns. The fourth system returns to the key signature of one sharp (F#) and features a melodic line with a forte (*f*) dynamic marking. The fifth system continues the melodic and accompanimental patterns. The sixth system concludes the page with a melodic line and a forte (*f*) dynamic marking. The page is numbered 8 in the top left corner and is labeled PIANO. at the top center.

PIANO.

The sheet music consists of six systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic development. The third system introduces chords in the bass staff. The fourth system features a melodic line with a slur and a trill, and a bass staff with a simple accompaniment. The fifth system includes a 'loco' marking and a trill. The sixth system concludes with a final chord and a '4' marking.



The musical score consists of seven systems of staves. The first two systems are grand staves (treble and bass clef). The third system is a grand staff with a treble clef and a bass clef. The fourth system is a grand staff with a treble clef and a bass clef. The fifth system is a grand staff with a treble clef and a bass clef. The sixth system is a grand staff with a treble clef and a bass clef. The seventh system is a grand staff with a treble clef and a bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The piece concludes with a double bar line and the word "Volti".

loco.

Crescendo

Volti

♩ . 84 M: ou

0, 50.

## MINUETTO.

The musical score is for a Minuetto in Piano, Allegro tempo. It is written in 3/4 time. The key signature starts with two flats (B-flat major) and changes to two sharps (D major) in the fourth system. The score consists of seven systems of piano and bass staves. The first system begins with a piano (p) dynamic. The second system includes a first ending (1<sup>re</sup> volta) and a second ending (2<sup>em</sup> volta). The third system features a forte (f) dynamic. The fourth system is in D major. The fifth system includes a first ending (1) and a second ending (2). The sixth system includes a first ending (1) and a second ending (2). The seventh system includes a first ending (1) and a second ending (2). The final measure is marked with a first ending bracket and a repeat sign.



First system of musical notation, measures 1-4. The right hand features a rapid sixteenth-note scale in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, measures 5-8. The right hand continues with a sixteenth-note scale, and the left hand maintains the eighth-note accompaniment. Measures 7 and 8 include triplets in the right hand.

Third system of musical notation, measures 9-12. The right hand plays a series of eighth notes, and the left hand continues the eighth-note accompaniment. The system concludes with a double bar line, a first ending bracket, and the word "Fine." followed by "segue".

FOURTH SYSTEM OF MUSICAL NOTATION, MEASURES 13-16. The right hand plays a series of eighth notes, and the left hand continues the eighth-note accompaniment. The system concludes with a double bar line, a first ending bracket, and the word "Fine." followed by "segue".

Fifth system of musical notation, measures 17-20. The right hand features a rapid sixteenth-note scale, and the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

SIXTH SYSTEM OF MUSICAL NOTATION, MEASURES 21-24. The right hand continues with a sixteenth-note scale, and the left hand maintains the eighth-note accompaniment. Measures 23 and 24 include triplets in the right hand.

SEVENTH SYSTEM OF MUSICAL NOTATION, MEASURES 25-28. The right hand plays a series of eighth notes, and the left hand continues the eighth-note accompaniment. The system concludes with a double bar line, a first ending bracket, and the word "Fine." followed by "segue".

Lento  
poco Andante

The musical score is written for piano and consists of 14 measures. It is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Lento' and 'poco Andante'. The first system (measures 1-4) features a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter notes. A dynamic marking 'p' (piano) is present in the first measure. The second system (measures 5-8) shows a more complex texture with sixteenth-note runs in the treble and a steady quarter-note accompaniment in the bass. The third system (measures 9-12) continues the sixteenth-note patterns in the treble. The fourth system (measures 13-14) features a change in the bass line, with a more active accompaniment of eighth and sixteenth notes. The score concludes with a double bar line at the end of measure 14.

PIANO.

15

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation is highly detailed, featuring complex chords, arpeggios, and melodic lines. The first system shows a series of chords in the right hand and a rhythmic pattern in the left hand. The second system continues this pattern with more complex chordal structures. The third system introduces a trill in the right hand and a more active bass line. The fourth system features a trill in the right hand and a complex bass line. The fifth system shows a series of chords in the right hand and a rhythmic pattern in the left hand. The sixth system concludes the page with a final chord and a trill in the right hand.

This piano score is written for a piece in D major (two sharps) and 4/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system features a continuous eighth-note melody in the right hand and a simple bass line in the left hand. The second system introduces a more complex right-hand melody with some sixteenth-note passages. The third system continues the eighth-note melody in the right hand. The fourth system features a more active right-hand melody with some sixteenth-note passages. The fifth system concludes the piece with a final cadence in the right hand and a simple bass line in the left hand.

This musical score is for a piano piece, page 17. It consists of five systems of grand staff notation, each with a treble and bass clef. The key signature is B-flat major (two flats). The first system features a melodic line in the treble with trills and a harmonic accompaniment in the bass. The second system continues the melodic development with more complex figures. The third system shows a more active bass line with chords and moving lines. The fourth system features a rapid, ascending melodic line in the treble. The fifth system concludes with a final melodic phrase in the treble and a supporting bass line. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.

Sheet music for Piano, page 18. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings like 'p' for piano. The piece consists of six systems of grand staves, each with a treble and bass staff joined by a brace. The first system shows a continuous melody in the right hand and a supporting bass line in the left. The second system introduces a more complex texture with a prominent left-hand melody. The third system features a rapid ascending scale in the right hand. The fourth system has a more active left hand with eighth-note patterns. The fifth system shows a return to a more melodic right hand with a busy left hand. The sixth system concludes with a final melodic phrase in the right hand and a steady bass line.

This page contains five systems of musical notation for a piano piece. The notation is written in a grand staff (treble and bass clefs joined by a brace) with a key signature of two flats (B-flat and E-flat). The first system shows a complex texture with dense chords in the right hand and a moving bass line. The second system continues this texture, with the right hand featuring more complex chordal structures. The third system introduces a new texture with a more active right hand and a simpler bass line. The fourth system continues the active right hand texture. The fifth system concludes the piece with a *ritardando* marking, indicated by a curved line under the bass line, leading to a final chord.

## FINALE

Presto

♩ = 80 ou 0, 56

The musical score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is common time (C). The first system includes the tempo marking 'Presto' and the tempo indication '♩ = 80 ou 0, 56'. The music features various melodic lines, arpeggios, and chords, with some measures marked with 'f' (forte). The score ends with a double bar line and a repeat sign.



The musical score consists of six systems of grand staves. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system includes the lyrics "cres - - - cen - - - do" and a forte dynamic marking **f**. The fourth system features a section marked "8<sup>a</sup>" and "loco" in both staves. The fifth system continues the melodic and harmonic development. The sixth system concludes the page with a final melodic phrase in the treble staff and a corresponding bass line.

The sheet music is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The music includes various musical notations such as arpeggiated figures, sustained chords, and melodic lines with trills (tr). Dynamics include piano (p), fortissimo (ff), and crescendo (cres). The notation is in a standard musical score format with a grand staff for each system.

8<sup>a</sup> PIANO. loco 25

Cres

z. (7)

*p*

*fp*

*r. (7)*

Sheet music for Piano, page 25. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. The systems show a progression of musical ideas, with some systems featuring more complex rhythmic patterns and others featuring simpler, more melodic lines. The page concludes with a repeat sign and the instruction 'L.(7)'.

This page of piano sheet music, page 26, contains seven systems of music. The music is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'ff' and 'p'. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development in the treble. The third system features a more active bass line. The fourth system shows a return to a more melodic focus in the treble. The fifth system includes dynamic markings 'ff' and 'p' and a star symbol. The sixth system features a 'ff' marking and a 'p' marking. The seventh system concludes the page with a final melodic phrase in the treble and a supporting line in the bass.

L. (7)

This page of musical notation is for a piano piece, marked "PIANO." at the top. The page number "27" is in the upper right corner. The music is written on seven systems of grand staves (treble and bass clefs joined by a brace). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical elements: notes, rests, trills (marked "tr"), and dynamic markings such as "fp" (fortissimo) and "cres" (crescendo). The piece concludes with a repeat sign and the instruction "Z. (7)".

The page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs joined by a brace). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

- System 1:** Features a melodic line in the treble staff with sixteenth-note runs and a bass line with whole notes. Dynamic markings include *fz* and *p*.
- System 2:** Continues the melodic and harmonic development. Includes a measure with a fermata and a measure with a 7-measure rest in the bass.
- System 3:** Shows a more active bass line with eighth-note patterns.
- System 4:** Further development of the eighth-note patterns in the bass.
- System 5:** Continues the eighth-note patterns in the bass.
- System 6:** Continues the eighth-note patterns in the bass.
- System 7:** The final system on the page, ending with a measure marked *z.(7)* in the bass.



ff

ff

Cres - - - cen - - - do.

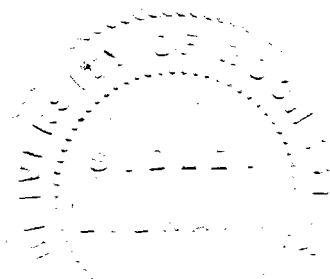
ff

ff

Z. ( 7 )



567975



## VIOLINO.

## TRIO 1°

A. REICHA.

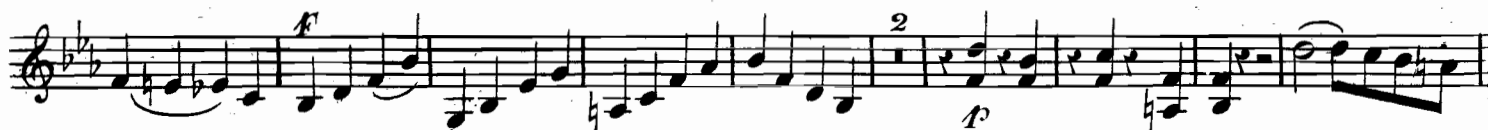
Op. 101.

♩ = Métro = 88, ou 0, 46 Cent.<sup>res</sup>.

Lento.



Allegro Assai. ♩ = 96 =, ou 0, 38.



# VIOLINO.

3

This page contains a musical score for a violin, consisting of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes from B-flat major to E major in the sixth staff. The score includes several dynamic markings: *p* (piano), *ff* (fortissimo), *f* (forte), and *fp* (fortissimo piano). There are also articulation marks like *tr* (trill) and *x* (accents). The piece concludes with a double bar line and a final *p* marking.

## VIOLINO.

Violino musical score, measures 1-12. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure starts with a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The seventh measure has a piano (*p*) dynamic. The eighth measure has a piano (*p*) dynamic. The ninth measure has a piano (*p*) dynamic. The tenth measure has a piano (*p*) dynamic. The eleventh measure has a piano (*p*) dynamic. The twelfth measure has a piano (*p*) dynamic.

Violino musical score, measures 13-14. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic.

## MINUETTO

Allegro.

cres. ....

♩ = 84, ou 0,50 =

Violino musical score, measures 15-18. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The seventh measure has a piano (*p*) dynamic. The eighth measure has a piano (*p*) dynamic. The ninth measure has a piano (*p*) dynamic. The tenth measure has a piano (*p*) dynamic. The eleventh measure has a piano (*p*) dynamic. The twelfth measure has a piano (*p*) dynamic. The thirteenth measure has a piano (*p*) dynamic. The fourteenth measure has a piano (*p*) dynamic. The fifteenth measure has a piano (*p*) dynamic. The sixteenth measure has a piano (*p*) dynamic. The seventeenth measure has a piano (*p*) dynamic. The eighteenth measure has a piano (*p*) dynamic. The nineteenth measure has a piano (*p*) dynamic. The twentieth measure has a piano (*p*) dynamic. The twenty-first measure has a piano (*p*) dynamic. The twenty-second measure has a piano (*p*) dynamic. The twenty-third measure has a piano (*p*) dynamic. The twenty-four measure has a piano (*p*) dynamic. The twenty-fifth measure has a piano (*p*) dynamic. The twenty-six measure has a piano (*p*) dynamic. The twenty-seventh measure has a piano (*p*) dynamic. The twenty-eighth measure has a piano (*p*) dynamic. The twenty-ninth measure has a piano (*p*) dynamic. The thirtieth measure has a piano (*p*) dynamic. The thirty-first measure has a piano (*p*) dynamic. The thirty-second measure has a piano (*p*) dynamic. The thirty-third measure has a piano (*p*) dynamic. The thirty-four measure has a piano (*p*) dynamic. The thirty-fifth measure has a piano (*p*) dynamic. The thirty-six measure has a piano (*p*) dynamic. The thirty-seventh measure has a piano (*p*) dynamic. The thirty-eighth measure has a piano (*p*) dynamic. The thirty-ninth measure has a piano (*p*) dynamic. The fortieth measure has a piano (*p*) dynamic. The forty-first measure has a piano (*p*) dynamic. The forty-second measure has a piano (*p*) dynamic. The forty-third measure has a piano (*p*) dynamic. The forty-four measure has a piano (*p*) dynamic. The forty-fifth measure has a piano (*p*) dynamic. The forty-six measure has a piano (*p*) dynamic. The forty-seventh measure has a piano (*p*) dynamic. The forty-eighth measure has a piano (*p*) dynamic. The forty-ninth measure has a piano (*p*) dynamic. The fiftieth measure has a piano (*p*) dynamic. The fifty-first measure has a piano (*p*) dynamic. The fifty-second measure has a piano (*p*) dynamic. The fifty-third measure has a piano (*p*) dynamic. The fifty-four measure has a piano (*p*) dynamic. The fifty-fifth measure has a piano (*p*) dynamic. The fifty-six measure has a piano (*p*) dynamic. The fifty-seventh measure has a piano (*p*) dynamic. The fifty-eighth measure has a piano (*p*) dynamic. The fifty-ninth measure has a piano (*p*) dynamic. The sixtieth measure has a piano (*p*) dynamic. The sixty-first measure has a piano (*p*) dynamic. The sixty-second measure has a piano (*p*) dynamic. The sixty-third measure has a piano (*p*) dynamic. The sixty-four measure has a piano (*p*) dynamic. The sixty-fifth measure has a piano (*p*) dynamic. The sixty-six measure has a piano (*p*) dynamic. The sixty-seventh measure has a piano (*p*) dynamic. The sixty-eighth measure has a piano (*p*) dynamic. The sixty-ninth measure has a piano (*p*) dynamic. The seventieth measure has a piano (*p*) dynamic. The seventy-first measure has a piano (*p*) dynamic. The seventy-second measure has a piano (*p*) dynamic. The seventy-third measure has a piano (*p*) dynamic. The seventy-four measure has a piano (*p*) dynamic. The seventy-fifth measure has a piano (*p*) dynamic. The seventy-six measure has a piano (*p*) dynamic. The seventy-seventh measure has a piano (*p*) dynamic. The seventy-eighth measure has a piano (*p*) dynamic. The seventy-ninth measure has a piano (*p*) dynamic. The eightieth measure has a piano (*p*) dynamic. The eighty-first measure has a piano (*p*) dynamic. The eighty-second measure has a piano (*p*) dynamic. The eighty-third measure has a piano (*p*) dynamic. The eighty-four measure has a piano (*p*) dynamic. The eighty-fifth measure has a piano (*p*) dynamic. The eighty-six measure has a piano (*p*) dynamic. The eighty-seventh measure has a piano (*p*) dynamic. The eighty-eighth measure has a piano (*p*) dynamic. The eighty-ninth measure has a piano (*p*) dynamic. The ninetieth measure has a piano (*p*) dynamic. The ninety-first measure has a piano (*p*) dynamic. The ninety-second measure has a piano (*p*) dynamic. The ninety-third measure has a piano (*p*) dynamic. The ninety-four measure has a piano (*p*) dynamic. The ninety-fifth measure has a piano (*p*) dynamic. The ninety-six measure has a piano (*p*) dynamic. The ninety-seventh measure has a piano (*p*) dynamic. The ninety-eighth measure has a piano (*p*) dynamic. The ninety-ninth measure has a piano (*p*) dynamic. The hundredth measure has a piano (*p*) dynamic.

Violino musical score page 5. The score is written for a violin and consists of 11 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a treble clef and a key signature of two flats. The first staff contains a melodic line starting with a forte (f) dynamic. The second staff continues the melody with a piano (p) dynamic. The third staff features a series of eighth notes. The fourth staff has a forte (f) dynamic and a piano (p) dynamic. The fifth staff includes fingerings 1, 2, and 3. The sixth staff has fingerings 4, 5, and 6. The seventh staff has a forte (f) dynamic and a piano (p) dynamic. The eighth staff has a forte (f) dynamic and a piano (p) dynamic. The ninth staff has a forte (f) dynamic and a piano (p) dynamic. The tenth staff has a forte (f) dynamic and a piano (p) dynamic. The eleventh staff has a forte (f) dynamic and a piano (p) dynamic. The score ends with a double bar line and a repeat sign.

Staccato.


fine. Trio.

8

4

3

Min. D.C.

 = 84, ou 0,50.

**Lento**  
poco **Andante.**

This image shows a page of musical notation for a violin solo. The music is written on ten staves. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes various musical techniques and markings: 

- Staff 1:** Starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It begins with a forte (*f*) dynamic and a trill (*tr*) on the first note.
- Staff 2:** Continues the melodic line with slurs and accents.
- Staff 3:** Features a trill (*tr*) and a series of sixteenth notes.
- Staff 4:** Includes a trill (*tr*) and a series of sixteenth notes.
- Staff 5:** Contains a trill (*tr*) and a series of sixteenth notes.
- Staff 6:** Starts with a trill (*tr*) and a series of sixteenth notes, followed by a *Pizz.* (pizzicato) marking.
- Staff 7:** Includes a trill (*tr*) and a series of sixteenth notes, followed by an *arco.* (arco) marking.
- Staff 8:** Features a trill (*tr*) and a series of sixteenth notes.
- Staff 9:** Includes a trill (*tr*) and a series of sixteenth notes.
- Staff 10:** Ends with a trill (*tr*) and a series of sixteenth notes.



# VOLINO.

7

Mét = 0 = 80, ou 0, 56.

FINALE

Presto.

Musical score for Violino, Finale, Presto. The score consists of 14 staves of music in G minor (three flats). It begins with a treble clef and a common time signature. The first staff has a dynamic marking of *p* (piano). The second staff has a *tr* (trill) marking. The third staff has a *tr* marking. The fourth staff has a *tr* marking. The fifth staff has a *tr* marking. The sixth staff has a *tr* marking. The seventh staff has a *tr* marking. The eighth staff has a *tr* marking. The ninth staff has a *tr* marking. The tenth staff has a *tr* marking. The eleventh staff has a *tr* marking. The twelfth staff has a *tr* marking. The thirteenth staff has a *tr* marking. The fourteenth staff has a *tr* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *f*, *crescendo.*, and *I*.

## VIOLINO.

A musical score for Violino, page 8. The score is written on 12 staves in G major (one sharp) and 4/4 time. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). Performance instructions include *tr* (trill) and *I* (first ending). Fingering numbers 1, 3, 5, and 7 are indicated above specific notes. The score concludes with a final cadence marked with a double bar line and repeat dots.

Violino musical score page 9. The score is written for a single violin in G major (one sharp) and 4/4 time. It consists of 13 staves of music. The notation includes various musical symbols such as notes, rests, slurs, trills (tr), and dynamic markings. The key signature has one sharp (F#). The time signature is 4/4. The score includes the following markings and features:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. The music begins with a series of eighth and sixteenth notes.
- Staff 2:** Continues the melodic line with slurs and a trill (tr) in the 10th measure.
- Staff 3:** Features a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 4:** Contains a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 5:** Includes a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 6:** Features a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 7:** Includes a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 8:** Contains a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 9:** Features a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 10:** Includes a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 11:** Contains a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 12:** Features a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.
- Staff 13:** Includes a trill (tr) in the 10th measure and a trill (tr) in the 12th measure.

Dynamic markings and other annotations include:

- crescendo.** (crescendo) in the 10th measure of Staff 5.
- f** (forte) in the 10th measure of Staff 5.
- f** (forte) in the 10th measure of Staff 6.
- f** (forte) in the 10th measure of Staff 7.
- f** (forte) in the 10th measure of Staff 8.
- f** (forte) in the 10th measure of Staff 9.
- f** (forte) in the 10th measure of Staff 10.
- f** (forte) in the 10th measure of Staff 11.
- f** (forte) in the 10th measure of Staff 12.
- f** (forte) in the 10th measure of Staff 13.
- f** (forte) in the 10th measure of Staff 14.
- f** (forte) in the 10th measure of Staff 15.
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- f** (forte) in the 10th measure of Staff 92.
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- f** (forte) in the 10th measure of Staff 95.
- f** (forte) in the 10th measure of Staff 96.
- f** (forte) in the 10th measure of Staff 97.
- f** (forte) in the 10th measure of Staff 98.
- f** (forte) in the 10th measure of Staff 99.
- f** (forte) in the 10th measure of Staff 100.



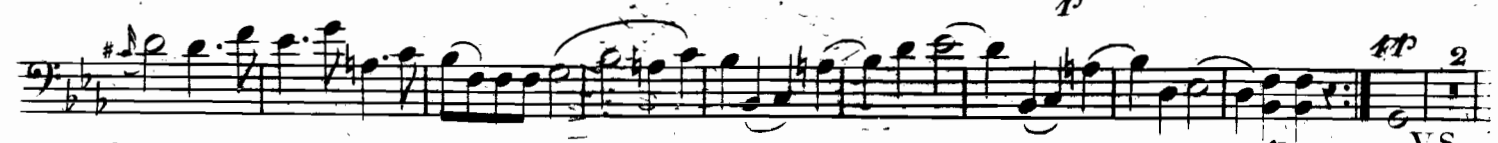
## VIOLONCELLO.

1

TRIO 1<sup>mo</sup>

A. REICHA.

Op. 101.

Lento.  $\text{Met.} = 88, \text{ou } 0,46 \text{ Centres}$ Allegro Assai.  $\text{Met.} = 96 = \text{ou } 0,38.$ 

This page contains the musical score for the Violoncello part, page 2. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is divided into measures by vertical bar lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as longer note values. The dynamics range from *f* (forte) to *ff* (fortissimo). The score concludes with a final measure on the 12th staff.

# VOLONCELLO.

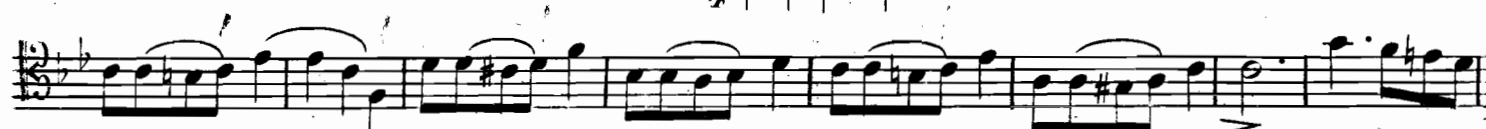
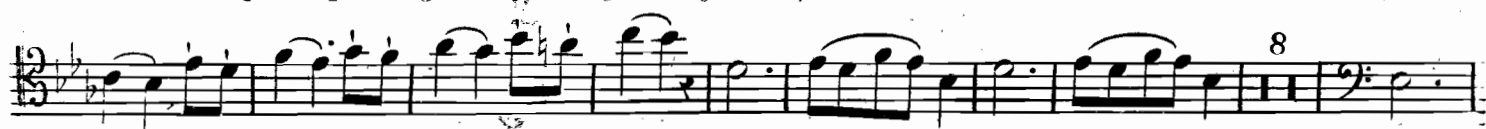
3



## MINUETTO.

Met:  $\text{♩} = 84$ , ou 0,50. 5

Allegro.



Min.DC.

## VIOLONCELLO.

♩ = 84, ou 0,50 Solo.

Lento.  
poco Andante.

FINALE  
Presto.Métro  $\text{♩} = 80$ , ou 0,56.



# VOLONCELLO.

5

Violoncello musical score page 5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a forte (ff) dynamic and includes first (I) and second (II) endings. The second staff features a crescendo (cres.) leading to a forte (f) dynamic and a fortissimo (ff) dynamic. The third staff continues the melodic line. The fourth staff includes first (I) and second (II) endings. The fifth staff features a third (3) ending. The sixth staff includes a crescendo (cres.) leading to a forte (f) dynamic and a fortissimo (ff) dynamic. The seventh staff includes a fortissimo (ff) dynamic and a fortissimo (ff) dynamic. The eighth staff is marked 'Solo.' and includes a fortissimo (ff) dynamic. The ninth staff includes a fortissimo (ff) dynamic. The tenth staff includes a fortissimo (ff) dynamic and a fortissimo (ff) dynamic. The score concludes with a double bar line and a repeat sign.

**VIOLONCELLO.**

This page of musical notation is for a piece in 2/4 time. It features a bass line and a flute line. The bass line includes dynamics like 'f' and 'ff', and the flute line includes 'Fl.' and 'Solo.' markings. The score is divided into measures with various musical notations including notes, rests, and ornaments.